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# Jamaica Novel Has Ring of Truth. *The Harder They Come* by Michael Thelwell (Book Review)

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# National Economic Woes Prompt Rash of Money Books

## Turbulence Of Economy Continuing

MANAGING IN TURBULENT TIMES. By Peter F. Drucker. Harper & Row, Publishers. 239 pp., \$9.95.

One reason some people can foresee the future with amazing clarity is that they have a firm knowledge of the present. Few people anywhere have the understanding of the present as does Peter Drucker. An obvious reason for this, of course, is a brilliant man who knows how to and does work. Drucker doesn't muller vague generalities that fade into fantasies. Instead, by diligent research he grasps vital facts and trends. He then writes of and gives advice on problems of both the present and the future.



Peter Drucker

That these are turbulent times no one would deny. But Drucker doesn't believe turbulent times are temporary. Indeed inflation, adverse balance of payments problems and recession may be of relatively short duration. Yet, deep-seated causes of turbulence insure its continuation. For example, productivity and its lack, growth and population changes are ongoing causes of turbulence. For now, management can, must and will address itself to liquidity, productivities and the costs of the future. But soon new demands must be met.

Drucker doesn't attempt to answer all the questions or problems he poses. Instead, he permits the reader to think for himself. One thing remains clear: for freedom to survive, management must exercise its duties.

While indispensable for business and organizational management, "Managing In Turbulent Times" is not written in technical language. For this reason, anyone interested in understanding the economic and business world and those who manage it can enlarge his horizon by reading this fine book by one of America's great management scientists.

— GEORGE W. JENNINGS  
Economics Department  
Virginia Commonwealth University

## Biography Meticulously Documented

CAPTAIN GENERAL AND REBEL CHIEF, The Life of James, Duke of Monmouth. By J.N.P. Watson. Allen & Unwin, Inc. 311 pp. \$22.50.

The author of this meticulously documented and beautifully illustrated biography has a rare gift — the ability to vivify in swift, lean prose the life and times of a tremendously complicated and fascinating historical personage, James, Duke of Monmouth (1649-1685).

The parents of James, Duke of Monmouth — eighteen-year-old Lucy Barlow and Charles, the nineteen-year-old prince-in-exile and heir to England's throne — met at The Hague, fell madly in love, "were probably married," and lived together as man and wife. Their son, James, was born ten weeks after the execution of Charles I. By that time Charles II had wearied of the romance. In order to be free to make a brilliant marriage that would strengthen his hold on the throne, he claimed that there had been no marriage ceremony. He took his son away from his mother and abandoned her.

Although Charles II professed to love his son, and was proud of his performance as Captain General of the Land Forces and as commander in five campaigns, he used him as a foil against the cannivng of his ambitious brother, the Duke of York. In 1679 James lost favor at his father's court and was exiled. Then began his tragic story as rebel chief.

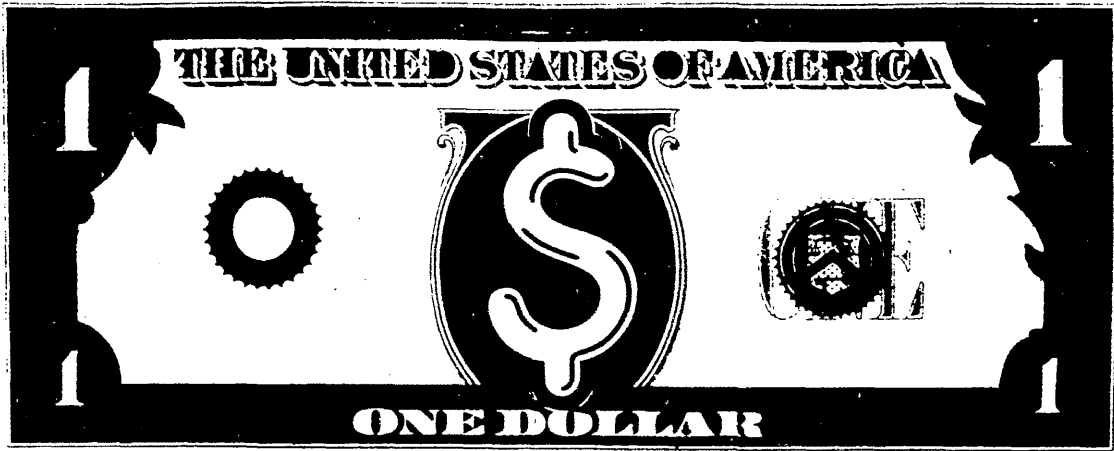
Although his military skills were outstanding, and he was handsome, lovable and popular, he became vain, immoral, irresponsible and too easily swayed. His entire life was shadowed by the question of his legitimacy. Was he, or was he not heir to the throne of England? He believed that he was, but the Duke of York made sure that he couldn't prove it.

A reconciliation with his father was in the making when Charles II died suddenly. The son believed that the Duke of York had his father poisoned. He made one disastrous decision after another, thus sealing his own fate.

Two hundred years later the marriage certificate of his parents was found by the fifth Duke of Buccleuch, but to save embarrassment, it was destroyed.

According to the preface, the author undertook the writing of this biography to correct the records of a man he believed to have been underrated by history and by three previous biographers. The author's distinguished military background, and his present position on the editorial staff of Country Living, writing on history, travel, country sports and wildlife, uniquely qualified him to tackle this project and to succeed so brilliantly in his purpose.

— ROWENA RUTHERFORD FARRAR  
Richmond Novelist and Biographer



## Simplistic Plan for Investing To Profit From Inflation Rise

HOW TO INVEST YOUR MONEY AND PROFIT FROM INFLATION. By Morton Shulman. Random House. 165 pp., \$9.95.

This is a self-help book devoted to personal gain harming hordes of one's fellows. Shulman begins by listing a number of historically accepted virtues he considers now dead. He then gives a chapter on inflation and commits an error by saying: "Following Keynes' advice, Roosevelt pumped paper money into cir-

## Sea Story Needs to Be Screenplay

HUNGRY AS THE SEA. By Wilbur Smith. Doubleday & Co. 395 pp. \$9.95.

If not a formula, it is nonetheless a coincidence of literary scale. These works of fiction, like "Hungry as the Sea," all best sellers, are seemingly reflections of our age. They long for the intricate plots while only marginally are they consumed with character development.

It has, I think, something to do with technology. We as a nation — of readers, to make an invalid presumption — have been not only intrigued with but absorbed with technology. We have grown accustomed to the complicated, and even though we might misunderstand it, we deal with the underlying assumption that life is now an intricate web to be understood by the few and explained to the many. And content we are to rest among the few so as not to burden ourselves with details. The technology complicates our lives, but it simplifies them as well. It reacts for us, laughs for us, acts for us, thinks for us. We respond, as if manipulated.

Wilbur Smith's novel belongs to the era. It is about the sea, sea people, sea tragedy. It is firstly a display of technical knowledge of the sea. As such, it is a successful work woven with detail and, I assume, technically accurate.

"Hungry as the Sea" is about a man, Nicholas Berg, and his commitment to the rights and morals of the ocean life. His wife left him for the owner of a shipping concern of which he was once a partner. He since developed his own tug operation and demonstrated almost repeatedly deeds of heroism. On one such salvaging episode he saved the life of his future lover, only to be separated from her for a while as his former life (and wife) reappear in his existence.

It is a complicated tale of romance, crude oil transport and vindication. It solicits a screenplay where it would excel amidst the convenient devices of the motion picture technology. As such it would be a complete package; complete as a movie and yet wanting as a work of art.

— DAVID MATHIS  
Director of Publications  
Virginia Commonwealth University

## Put a Hex On Summer By Voodoo

VOODOO! A CHRESTOMATHY OF NECROMANCY. Edited by Bill Pronzini. Arbor House. 295 pp. \$10.95

Looking for an energy-saver for summer days when the temperatures soar to the upper 90s? Settle back with this book and turn off the air conditioner. The reader can look for chills and thrills in these 12 tales of traditional voodoo, voodoo "elsewhere and otherwise" and the "ultimate voodoo." Some are more successful in raising gooseflesh than others, but Pronzini, whose credits include "Werewolf!" is very skillful in mixing his horror ingredients by selecting such authors as Cornell Woolrich, Robert Bloch, Henry S. Whitehead, Robert Louis Stevenson and Mary Elizabeth Counselman to have their tales of necromancy represented.

If there's a moral to all the stories, it could well be: Beware of offending — your victim might surprise you in a most unpleasant way!

— JOAN TIMBERLAKE  
Washington Freelance Writer

A new comprehensive book on sailing, "The Handbook of Sailing," by Bob Bond (Alfred A. Knopf, 352 pp., \$19.95), is advertised as being the first comprehensive guide to every essential sailing technique. Bond is training manager to the Royal Yachting Association.

culution, which for the first time in U.S. history was not backed by gold. Actually, Keynes' "General Theory" wasn't published until 1936, about the time the New Deal had been in full swing for years. Furthermore, Shulman seems to have forgotten continentals, U.S. notes, commercial demand deposits and other such "money."

It is easy for a reviewer to be picky about "small" points, but a whole of anything is made up of parts. And there are parts of this book that contain errors. Yet, Shulman has made success for his followers, if they took his advice. For example, when gold was \$35 per ounce, he predicted it would go higher. Hopefully, his followers sold at the high point. Now he feels "it is fairly obvious more high prices are coming . . . or even \$2000 within five years." If gold reaches \$2000 an ounce in five years, few democracies would survive, and the world as we know it will be a thing of the past.

Wine, art and antiques are included on Shulman's buy list for those who can afford them. Even stamps, coins and certain bonds are good ways to profit from inflation.

Shulman admits that the terrible truth is the vast majority of people in the United States have nothing with which to buy goods that will provide a profit. While he doesn't say so, they are the victims who will provide profit for Shulman's followers. Indeed, he states that a company for which the writer has determined

typical subscribers for which he writes are middle management types with annual incomes from \$15,000 to \$30,000. For such people, Shulman has ideas, some of which are excellent. He even provides three precise plans or strategies for them to use in their attack on inflation for profit. But for lower and upper income groups, the advantages of Shulman's advice may provide interesting reading and some feeling of how "it might have been if only I had. . . ." Such introspection is useless. In fact, neither Shulman nor anyone else who belittles straight life insurance, a savings account and some money on deposit isn't doing the country or its people a favor.

Of course these three easy to "save" may not be the best, but until someone comes along with something more comforting in a materialistic way, a nice fat bank account gives a feeling of security. And of course while term insurance has its place, straight life insurance (many prefer 30 year payments) isn't out of style either.

While one may find faults and errors here in Shulman's book, a thorough reading tends to sharpen one's wits. It never hurts to see how a successful businessman and writer can slip into faulty reasoning. Overall, the book gives simplistic ways to "profit" from a complex process that is causing most people misery.

— GEORGE W. JENNINGS  
Economics Department  
Virginia Commonwealth University

## New 'Faction' Poses Legal Questions

By Maurice Duke

If you follow the world of publishing closely enough you may already be familiar with a new word that has been cropping up recently. The word is "faction" and it's being used to describe a work of prose that blends fact with fiction for a supposedly new kind of writing. The publication of the so-called faction is presenting new problems not only to authors and publishers, but also to courts that have to deal with cases in which people sue in order to recover damages incurred when authors intentionally used them as characters in books.

Faction — if that's the word that is going to come into vogue to describe the blending of fiction and fact — is by no means something new in the world of letters. Chaucer used it to great effect in the "Canterbury Tales," as did Shakespeare in many of his plays. "Robinson Crusoe" by DeFoe also falls in the category, as do countless other works in the history of literature.

The new faction, however, is different from that of the past, when authors blended real people with imaginary settings in order to create desired effects. After all, it's one thing to write an adventure story based on the actual events surrounding Alexander Selkirk's famous marooning on an island, an entirely different one to dramatize the lives of real people, such as Truman Capote did with "In Cold Blood," or Norman Mailer did with his recent best seller "The Executioner's Song."

What has brought the problem into public view in recent times is the rash of law suits filed by those who think that their



Maurice Duke

privacy has been invaded and that a substantial sum of money from an author publisher will rectify the problem and restore anonymity. Cases in point are those surrounding "Match Set," a book that gave rise to the Geisler vs. Petrocilli case, and the novel "Touching," which sparked the Bindrim vs. Mitchell suit. There are also other less celebrated cases, some even based on television dramatizations. In each of these cases people sued because they thought that they were identifiable, in mass-market books. In the Geisler case, a real person's name was used by an author who dramatized the life of a female transsexual athlete. In Bindrim vs. Mitchell, a therapist claimed that he was recognizable as the character Dr. Bindrim.

There's obviously a real problem here. On the one hand, a person's integrity must be protected by law, but on the other, we're back to ground zero in attempting to interpret the first amendment to the Con-

stitution, which says in part that "Congress shall make no law . . . abridging the freedom of speech, or of the press."

Until recently, an author could feel safe if he and his publisher included somewhere in the front of the book the simple warning that the characters found in the novel were wholly fictional and any similarity to real persons are accidental. And to be sure, this was a workable formula so long as the fiction was just that. But where in this scheme can one place a book such as "In Cold Blood" or "The Executioner's Song?" Both of those books obviously fictionalize and at the same time report factually the lives of real people.

Once in court, it seems to me, rather than being solved the problem can be made far worse. If the case is clear-cut — which cases seldom ever are or they wouldn't end up in court in the first place — the problem is not so difficult. But it's in the grey areas that touch on the creative imagination that are the potential problem areas.

Writers always have and always will transmute actual experience into works of verbal art. They gather their materials from newspaper stories, comic strips, actual encounters with others and the countless other activities that form our day-to-day lives.

When the court enters the picture, however, something else occurs. Because truth is so elusive, courts, of social necessity, must often rely on what can be proven, not what actually happened. Translated into the world of the writer and his creative imagination the result on

shakers" in America who operated mainly in Washington. He writes equally of their deeds and, in some cases, of their misdeeds. Mayer's style resembles that of an investigative reporter. He is able to take a difficult subject and without oversimplification make "The Fate of the Dollar" an understandable and yet scholarly story.

Any thoughtful American with a sense of modern history and feeling for the future of our country will find "The Fate of the Dollar" non-stop reading. Monetary scholars will find Mayer's book a worthy addition to the fast accumulating pieces of evidence that the fate of the dollar is the fate of America. Fortunately, the dollar is not a Humpty Dumpty. Mayer's prescription for the dollar's sad fate doesn't differ much from those writers with conventional wisdom.

And yet the book is unique because Mayer tells how the medicine should be taken. Seldom does an important book on a technical subject read like a novel. The obvious reason for this is that there just are not many writers with Mayer's talents.

— GEORGE W. JENNINGS  
Economics Department  
Virginia Commonwealth University

## Steady Nerves Needed In Property Buying

NOTHING DOWN, HOW TO BUY REAL ESTATE WITH LITTLE OR NO MONEY DOWN. By Robert G. Allen. Simon and Schuster. 255 pp., \$10.95.

Today's housing world places a great deal of emphasis on condo conversions and income-producing real estate, as well as the scarcity of affordable homes for those of limited income. Allen believes that even the cash-poor investor can be a winner in this investment game by using "creative financing." At times, to an uninformed layperson, his ideas seem so creative that "Nothing Down" resembles a Monopoly-type board game!

The main point concentrates on the building up of sizable equity in a number of properties simultaneously. To achieve this goal, the author points out techniques

he (or students in the classes he teaches) applaud as success strategies in the search for properties which qualify as bargains. The book does contain a great deal of information the novice will find instructive: suggestions about analyzing properties for "instant profit," negotiations and financing — even how to use your credit cards as a lever in achieving lower down payments.

Despite the promise of the title, anyone who wants to be a successful player in real estate as Allen proposes had better be well supplied with a "lot down" in the way of time investments, highly creative thinking and steady nerves! With these qualifications it can make a difference.

— JOAN TIMBERLAKE  
Washington Freelance Writer

## Jamaica Novel Has Ring of Truth

THE HARDER THEY COME. By Michael Thelwell. Grove Press. 399 pp., \$12.95.

In a recent interview, Michael Thelwell told of being present at a Caribbean Day celebration in New York attended by countless people with "a nostalgia for their country" and of his resultant resolve to give Jamaicans and their children something to read about themselves. In "The Harder They Come," Thelwell has more than achieved his goal, for the novel does not merely offer a bit of nostalgia for homesick Jamaicans; it is also a thrilling introduction to a culture and a people for the outsider.

The book is as Jamaican as saltfish and ackee. No aspect of the Jamaican landscape, people and culture is missing, and they are forcefully and dramatically portrayed. There are descriptions of the magnificent Jamaican countryside and the squalid, brutal city slums that haunt the imagination long after one puts the novel down. There are scenes so powerfully reproduced as to be indelibly imprinted in the reader's memory: there is, for example, a dramatically reproduced scene of a frightened parakeet who in his panic darts from his safe hiding place and is snatched away by a menacing hawk (a scene which takes on all sorts of symbolic ramifications within the novel); there are

memorable scenes of a Nine Night celebration, the clamor of Kingston streets in the market areas, a public whipping, a shootout with police, and so on and on.

Throughout the novel the sounds and rhythms of Jamaica ring clear and true. Thelwell's ear for dialect and his brilliant reproduction of West Indian speech invite comparison with masters such as Vic Reid and Samuel Selvon. Thelwell has unquestionably accomplished what (during an interview prior to publication) he told the present reviewer were his goals: "I wanted the book not to be a book about Jamaica; I wanted it to be a Jamaican book, a product and an artifact of the culture itself."

"The Harder They Come," based upon the film of the same title, traces the life of Rhygin, a Jamaican gunman who became

a folk hero. In Thelwell's account we begin with Rhygin's childhood in the Jamaican countryside and follow him to Kingston, where he becomes a petty criminal and finally a legendary gunman. The idyllic country scenes of the beginning present a traditional and stable culture, already disturbed, however, by the ominous signs of the encroaching disruptive elements of the city, which even then we sense will one day destroy, not only Rhygin, who is psychologically headed for the city from the moment we meet him, but also the land and the people who remain behind.

Through Rhygin's exploits we experience lush Jamaican mountainsides, the clear cool waters with their coral reefs, the folk practices and rituals of the peasants (many of African derivation), the precarious public travel in a rickety

bus zooming around winding mountain roads, the bustling market places, the poverty-stricken and violent Kingston jungle, the crafty street urchins, the fundamentalist religious sects, the dread Rastaman, the repressive prisons, the unjust courts, the corrupt law officials, the petty criminals, the dishonest, exploitive businessmen, the wealthy Jamaicans hiding behind their guard dogs in fenced-in mountain retreats, the frivolo American tourist seeking island romance, etc., etc. It would all seem to be too much crowded into one novel were it not for the talent of the writer, a master storyteller and a superb craftsman who makes everything fall into place quite naturally and realistically.

The early reviews of "The Harder They Come" are nothing short of raves. They applaud the books "authenticity," "realism," "fascination," they label it "baad," "compelling reading," "universal," "a classic." They do not exaggerate. Michael Thelwell views himself as a political writer, an activist, a cultural nationalist. But this novel admirably illustrates that he is first of all a consummate artist.

— DARYL C. DANCE  
English Department  
Virginia Commonwealth University

## This Week's Best Sellers

### FICTION

1. *Rage of Angels*, by Sidney Sheldon.
2. *Random Winds*, by Belva Plain.
3. *The Bourne Identity*, by Robert Ludlum.
4. *The Spike*, by Arnaud de Borchgrave and Robert Moss.
5. *Sins of the Fathers*, by Susan Howatch.

### NON-FICTION

1. *Thy Neighbor's Wife*, by Gay Talese.
2. *Free to Choose: A Personal Statement*, by Milton and Rose Friedman.
3. *Shelley Also Known As Shirley*, by Shelley Winter.
4. *The Real War*, by Richard Nixon.
5. *Men in Love*, by Nancy Friday.